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REVUE

APRIL 2005

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ON THE COVER: *Spartacus*, one of two ballets The Bolshoi Ballet will perform at The Center August 9-14, 2005.

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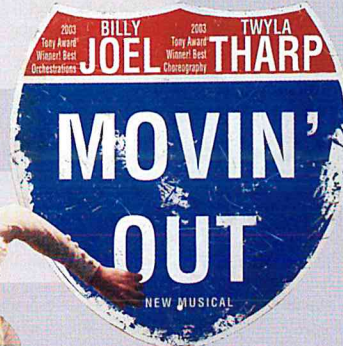
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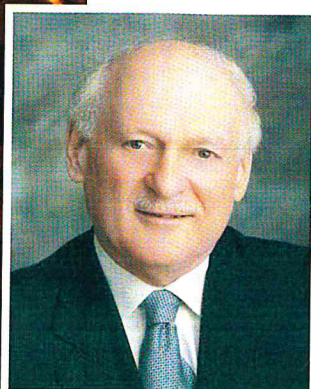
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Arts Roundup



Mercedes-Benz is the official vehicle of The Center.

PRESIDENT'S MESSAGE



Summertime in Southern California has been characterized as a quiet time. In fact, The Center is offering incredible shows, artists and performances and moving steadily forward with announcements about the 2005–2006 series, the opening of our beautiful new venues – the Renée and Henry Segerstrom Concert Hall and Samueli Theater – and the 20th anniversary of The Center. In fact, hardly a day at The Center is not already accounted for between now and 2007!

But let's not get too far ahead of ourselves. This summer we have performances that epitomize the finest The Center has to offer. Great dance with the incomparable Eifman Ballet of St. Petersburg, great jazz with Dianne Reeves performing with Terence Blanchard followed by Michel Camilo, Tony Award-winning Broadway with Twyla Tharp and Billy Joel's *Movin' Out* and special performances by Tommy Tune and Bill Cosby.

And across the street from Segerstrom Hall and Founders Hall you'll see the full height and dimension of the 2,000-seat Renée and Henry Segerstrom Concert Hall, Samueli Theater and the education center. We're now just past the halfway mark in this tremendous construction project and have announced the gala opening concerts and events that will coincide with The Center's 20th anniversary in September 2006.

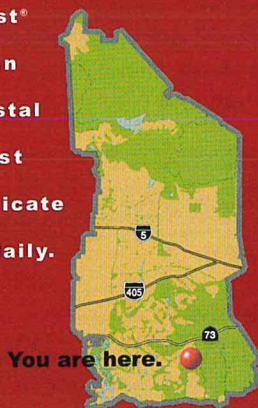
Despite the traditional pace of a Southern California summer, The Center is buzzing with activity, great shows and exciting plans. And we look forward to sharing them all with you.

A handwritten signature in black ink that reads "Jerry E. Mandel". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

JERRY E. MANDEL
President

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Beam Signings Celebrate Construction Milestone

More than 100 schoolchildren armed with balloons joined the throng of local residents, business and civic leaders and The Center's Arts Partners invited to The Center to sign construction beams for the Renée and Henry Segerstrom Concert Hall. The first ceremony on March 16, representing both construction tradition and a celebration of the new hall, was led by Founding Chairman Henry Segerstrom, Center President Jerry Mandel and Bill Campbell, chairman of the Orange County board of supervisors. On March 17, members of The Center's board of directors, lead donors and supporters returned to add their signatures.

"I am extremely proud to see this remarkable building take shape on land that was in Segerstrom ownership for 80 years," said Segerstrom, who attended both events. "It's an emotional reward to honor this historic moment with my family and fellow community members."

There was a party atmosphere on Town Center Drive, which was closed to traffic. After everyone had signed one of the two beams, the crowd was serenaded by Adia Ginneh, who played Nala in Disney's *The Lion King* that was running in Segerstrom Hall. She remarked that Segerstrom Hall was the finest performing arts center she had visited while on tour, and then sang a song from the popular musical. Children were entertained with stories and songs by Jacque Nunez, a California Indian who is part of The Center's "From The Center" education program, as well as magicians and a stilt walker.

The Cesar Pelli-designed limestone, steel and glass structure will house the Renée and Henry Segerstrom Concert Hall, Samueli Theater and an education center that will serve more than 500,000 student visitors each year. The opening is scheduled for September of 2006.



- 1 Bill Campbell, chairman of the Orange County board of supervisors, presents a proclamation from the board to Henry Segerstrom.
- 2 Ellie Gordon, wife of chairman-designate Mike Gordon, finds a space for her name.
- 3 Jacque Nunez shared stories and songs of the California Indians with school children attending the event.
- 4 Center board member Jane Fujishige Yada adds her name to a beam.

5 The Center's Kerry Madden, Mike Hopkins and Darrell Waters of Fluor Corp. and Paul Folino, chairman of The Center's board of directors, sign one of the beams.

6 Four generations of the Segerstrom family were on hand to sign the beams.



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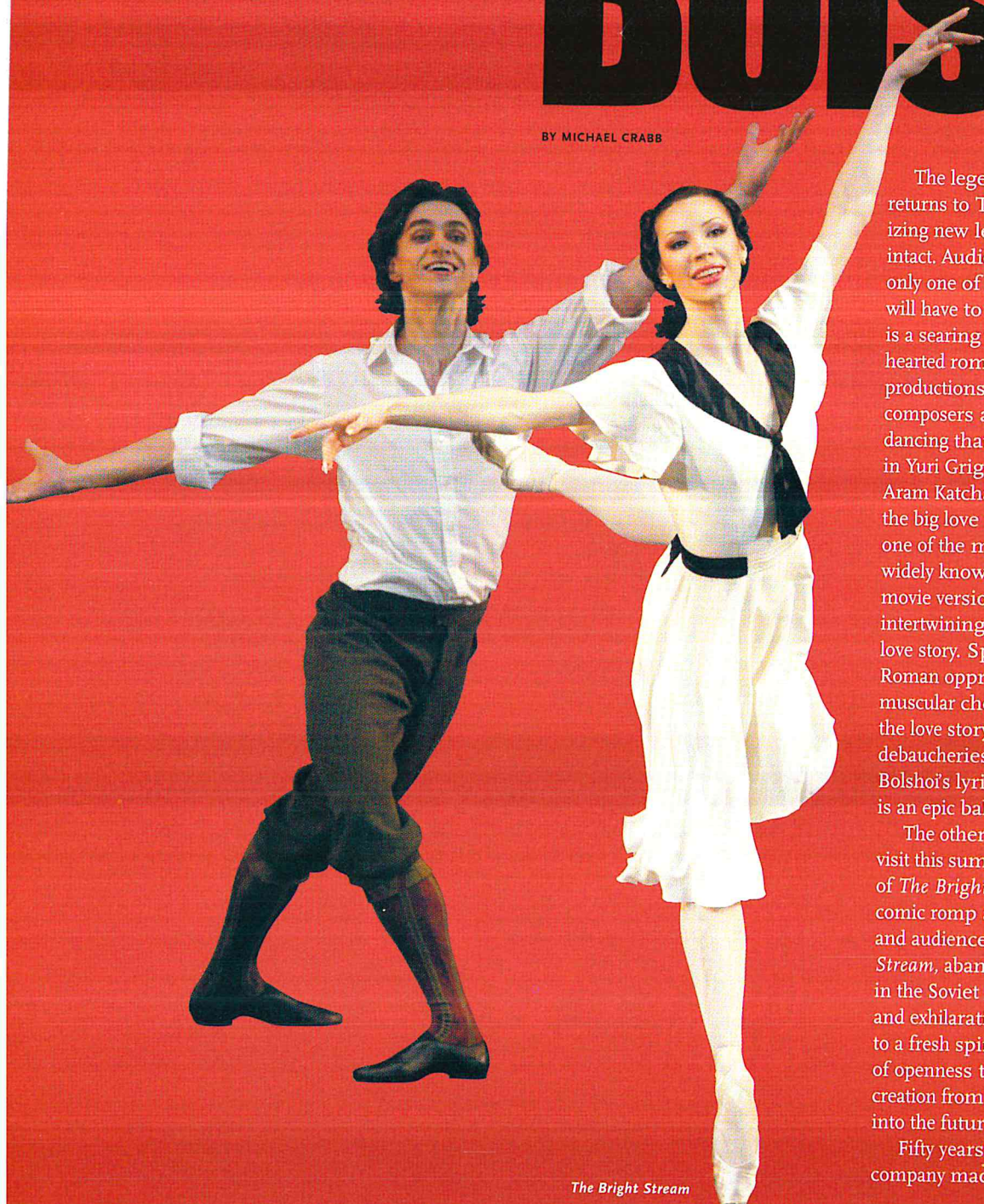
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THE BOLSHOI BALLET BRINGS
THE BRIGHT STREAM TO THE CENTER
FOR ITS WEST COAST PREMIERE

BRIGHT RETURN FOR THE Bolshoi

BY MICHAEL CRABB



The legendary Bolshoi Ballet from Moscow returns to The Center this August under revitalizing new leadership yet with its rich traditions intact. Audience members who are able to attend only one of the two different Bolshoi programs will have to make a tough choice. Though one is a searing tragic drama and the other a light-hearted romance, both are spectacular, full-length productions set to sizzling scores by great composers and offering the kind of visceral dancing that gives you goose bumps. *Spartacus*, in Yuri Grigorovich's celebrated 1968 staging to Aram Katchaturian's music — you will recognize the big love theme immediately — has become one of the most popular ballets ever. The story, widely known through the 1960 wide-screen movie version starring Kirk Douglas, is an intertwining of political rebellion and tender love story. *Spartacus* leads a slave revolt against Roman oppressors, which triggers thrillingly muscular choreography for the men. Meanwhile, the love story — not to mention Roman debaucheries — offers ample scope for the Bolshoi's lyrically expressive women. *Spartacus* is an epic ballet blockbuster in every sense.

The other highlight of the Bolshoi's Center visit this summer will be the West Coast premiere of *The Bright Stream*, a pastoral, full-length comic romp already wildly acclaimed by critics and audiences in Russia and Europe. *The Bright Stream*, abandoned for almost 70 years, is rooted in the Soviet era, but the reworked choreography and exhilarating energy of the dancers testify to a fresh spirit within the Bolshoi. It's a spirit of openness that can celebrate a problematic creation from Stalinist times while moving boldly into the future.

Fifty years ago, in its first Western tour, the company made such an impact that the word

The Bright Stream

"Bolshoi" became synonymous with all that was best in ballet classicism. The athletic virility of the Bolshoi's male dancers and the dramatic power of its leading ladies established a benchmark that many Western dancers felt inspired to emulate. The collapse of the Soviet regime, however, ushered in a troubled period of readjustment for both the Bolshoi and its rival in St. Petersburg, the Kirov Ballet. For a time it seemed the Bolshoi

34 at the time — Ratmansky, though trained at its school, had never been a member of the Bolshoi and had spent a major part of his career abroad. He was not even Russian, having acquired Ukrainian citizenship after the collapse of the Soviet Union. A decade or more earlier these factors would likely have made Ratmansky's appointment unthinkable, but today they make him an ideal choice. He comes out of the great Bolshoi tradition — Russian classicism is in his blood — but his artistic imagination has been liberated and expanded by exposure to a varied range of non-Russian influences.

After his training in Moscow, Ratmansky returned home in 1986 to dance with the ballet company of the National Opera of Ukraine. There he honed his artistry and studied choreography at the State Institute of Theatre Arts. Ratmansky also discovered that if he wanted to develop further, he needed to get out. With a changed political climate he was able to leave. In 1992 he joined Canada's Royal Winnipeg Ballet, a small troupe but one with a varied repertoire — everything from British classicist Frederick Ashton to American modernist Twyla Tharp — and a commitment to risky new work. By 1995, with much useful experience and more choreographic ventures to his credit, Ratmansky was beckoned back to Kiev. The second time round was hardly more promising than the first. The company seemed unwilling to nurture and advance such an obvious talent. So Ratmansky left again, this time for the illustrious Royal Danish Ballet.

CONTINUED ON PAGE 10

Ballet

had lost not only some of its best dancers, but also a sense of direction. During more than a decade of turbulent leadership, the legendary Moscow-based troupe risked being eclipsed by the Kirov. Now, however, the Bolshoi has emphatically bounced back, thanks to a new generation of dancers and in no small part to 37-year-old Alexei Ratmansky, who became its artistic director in January 2004.

The Bolshoi stunned the ballet world six months earlier when it named Ratmansky to the post. Even Ratmansky was surprised. As he told a reporter, "I was shocked because I wouldn't have dreamed of that." Apart from his relative youth — he was



Bolshoi Ballet

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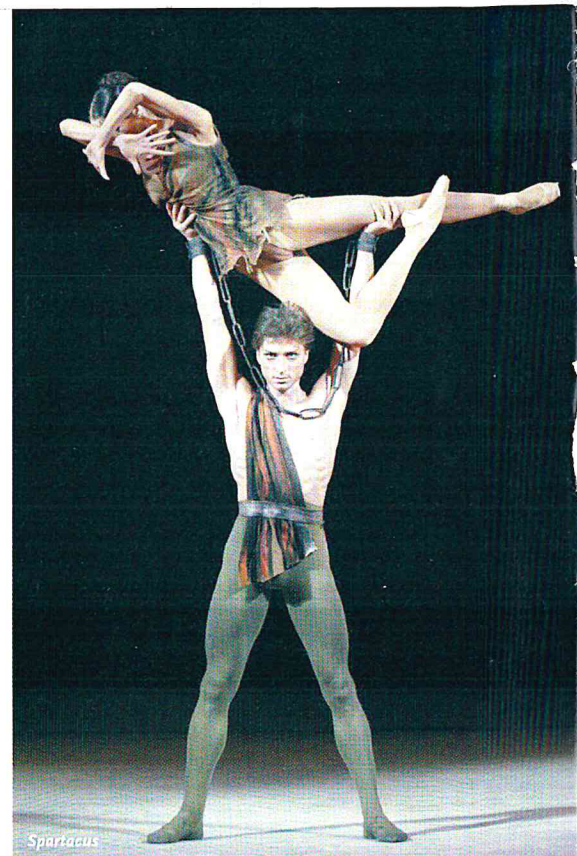
It was there that Ratmansky's career truly blossomed, as an outstanding dancer and increasingly as a choreographer, in Copenhagen, and later in St. Petersburg and in Moscow, where the Bolshoi invited him to create a new version of *The Bright Stream*. Even before its triumphant premiere, the authorities had decided Ratmansky was ideally equipped to lead the company into a new era.

The Bright Stream, first choreographed in 1935 to an original Shostakovich score in what was then Leningrad, suffered an unfortunate fate. Not long after its successful transfer to Moscow the ballet was denounced in a now infamous editorial in *Pravda*, the official Communist Party daily newspaper. Artists of all sorts were required to serve the Stalinist vision. Noncompliance could mean ostracization, or worse still, as in the case of *The Bright Stream*'s co-scenarist, banishment and death in a Soviet gulag. Shostakovich had already riled Stalin with his violent, sexually charged opera, *Lady Macbeth of Mtsensk*. It may have been guilt by association rather than its inherent shortcomings that doomed what proved, sadly, to be Shostakovich's last ballet.

Stalin should have loved *The Bright Stream*. It was right up his socialist alley and came with one of Shostakovich's liveliest, most accessible scores. It's a bubbly bacchanal of jealous young lovers and aging wannabe philanderers, replete with harmless merriment, cross-dressing and multiple cases of mistaken identity. The story hinges on a solidarity-building visit at harvest time by an artists' brigade from the city to the hardy peasant inhabitants of a collective farm in southern Russia. The troupe's beguiling ballerina

The Bright Stream
August 9–11

Spartacus
August 12–14



catches the eye, among other would-be paramours, of a local student agronomist. He is unaware that his young wife is a former fellow ballet student and long-lost friend of the beautiful visitor. With much dancing along the way, the two women hatch a plot of disguises that first encourages and then shames the unfaithful suitors. It requires the ballerina to dance as a man and her male partner to don a dress and dance on pointe; all very silly and all very funny. By the last scene everything is resolved happily, and the socialist ideal is upheld.

The original choreography was long forgotten, so Ratmansky was free to create a feast of new dances in styles that hint at show-dance and extend to pure classicism as well as plentiful marches and mazurkas. As they heard the rapturous laughter and applause of the revived *Bright Stream*'s first audiences in Moscow, the overlords of the Bolshoi Theatre knew their confidence in Ratmansky was fully justified. Since assuming the ballet company's leadership, he has continued to reinforce that confidence by inspiring his dancers with unfamiliar new works and carefully honed revivals of ballets that link the Bolshoi to the glories of its past. ■

Arts journalist Michael Crabb writes for Canada's *National Post* and is a frequent contributor to Center publications.

TICKETS: \$25–\$110 | **DATES:** August 9–14, 2005
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he's got a way with WORDS

BILLY JOEL'S SONGS ARE THE FRAMEWORK
FOR A SPECTACULAR NEW MUSICAL

BY SHERYL FLATOW

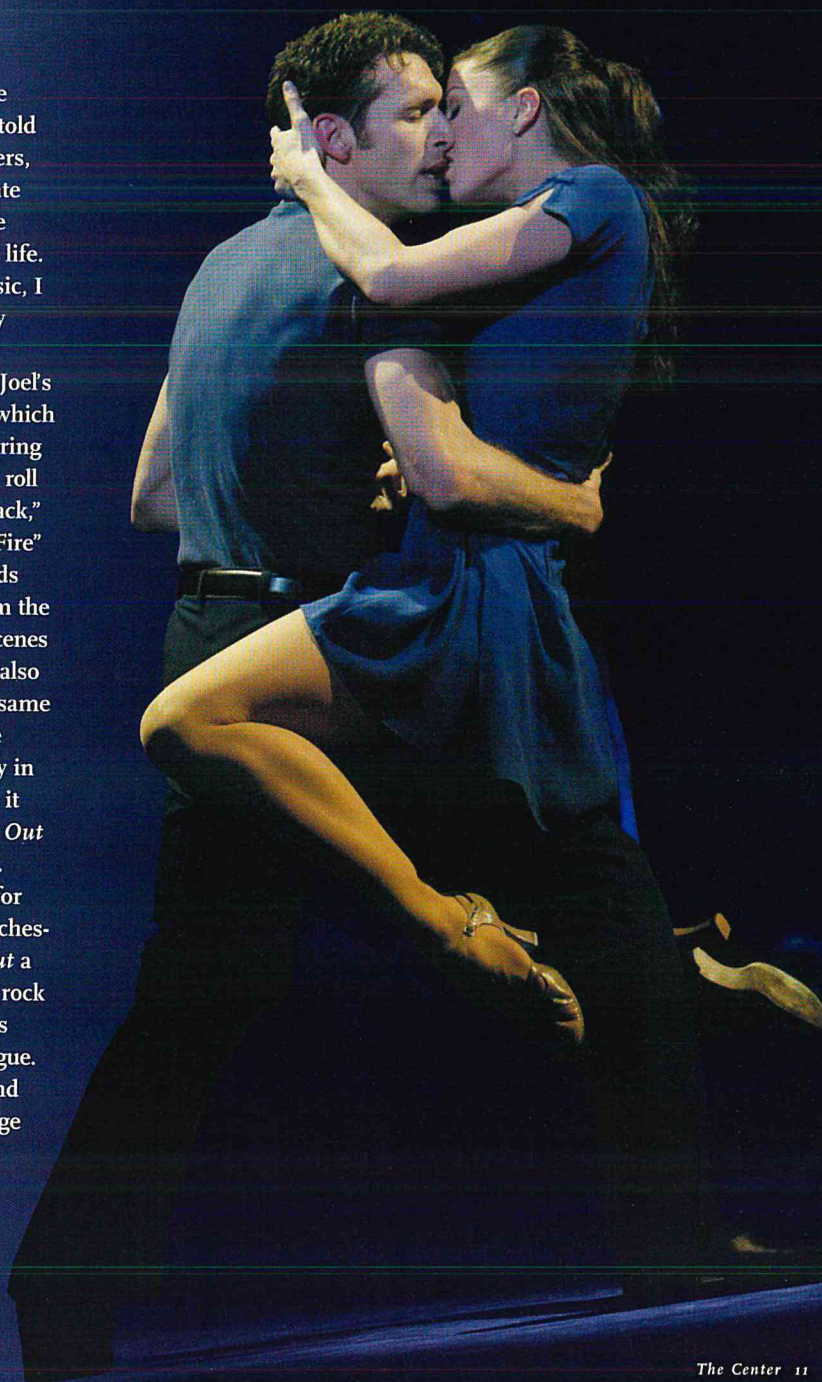
IN 1993, when Billy Joel received an honorary degree from the Berklee College of Music in Boston, he told the graduating class, "Artists — musicians, painters, writers, poets — always seem to have had the most accurate perception of what is really going on around them, not the official version or the popular perception of contemporary life. When I look at great works of art or listen to inspired music, I sense intimate portraits of the specific times in which they were created."

Twyla Tharp connected to those "intimate portraits" in Joel's music, the impetus for the Broadway smash *Movin' Out*, which she conceived, choreographed and directed. Set before, during and after the Vietnam War, *Movin' Out* utilizes such rock 'n' roll standards as "Uptown Girl," "She's Got a Way," "Captain Jack," "Angry Young Man," "The Stranger," "We Didn't Start the Fire" and more than a dozen others to tell the story of five friends from Long Island. Each of the main characters springs from the lyrics of Joel's songs: Brenda and Eddie, the couple from "Scenes From an Italian Restaurant"; Tony, from the title number (also known as "Anthony's Song"); James, from the song of the same name; and Judy of "Why, Judy, Why," the only one of these tunes not performed. When the show opened on Broadway in October 2002, Ben Brantley of *The New York Times* called it "a shimmering portrait of an American generation." *Movin' Out* moves into Segerstrom Hall from June 28 through July 10.

Although the show was nominated for a Tony® Award for Best Musical in 2003 — and won for choreography and orchestrations — it is really a bit of a misnomer to call *Movin' Out* a musical. It might be better described as dance theatre or a rock ballet. The show has a very definite narrative, but the actors neither sing nor speak; in fact, *Movin' Out* contains no dialogue. The story is told through Tharp's vigorous choreography and Joel's evocative music, which is performed by a terrific onstage band led by a piano man/singer.

The Piano Man himself had very little involvement in the creation of the show. As Joel said in accepting his Tony Award for Best Orchestrations, "It keeps getting called a collaboration. The extent of my collaboration was that

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I said, 'OK' [to the use of the music]." But he did have a surrogate in Stuart Malina, who shared the Tony Award with him.

Malina, who is credited with musical continuity and supervision, as well as additional arrangements, got involved in the process very early on at the suggestion of producer Emanuel Azenberg. Currently the music director of the Harrisburg (Pa.) Symphony Orchestra, Malina has worked extensively in classical music, ballet and theater, and Azenberg apparently sensed that he spoke the language of the classically trained Tharp. Throughout the evolution of the show, Malina was a sounding board for Tharp as well as the man in charge of the music.

"The first time I met with Twyla, she showed me videos of work that she'd done on individual songs," says Malina. "She had no idea of the plot beyond using 'Scenes From an Italian Restaurant' and the characters therein. She asked me what I thought of the videos, and I shared my opinions. And for the next several months, the two of us worked together developing plots, developing a musical through-line.

"Over the course of those months we came up

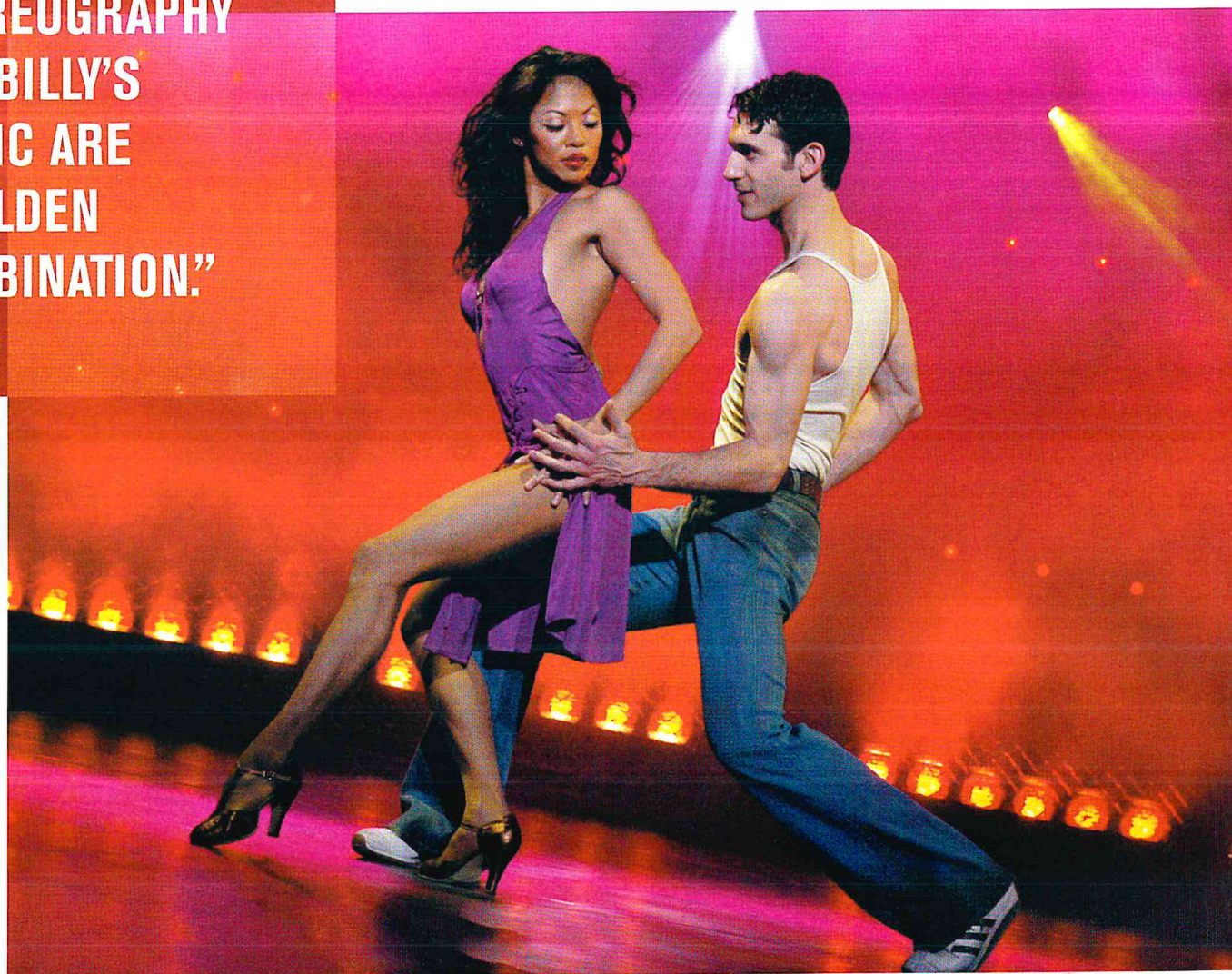
with the framework of what the show was going to be, although it ultimately changed a lot,"

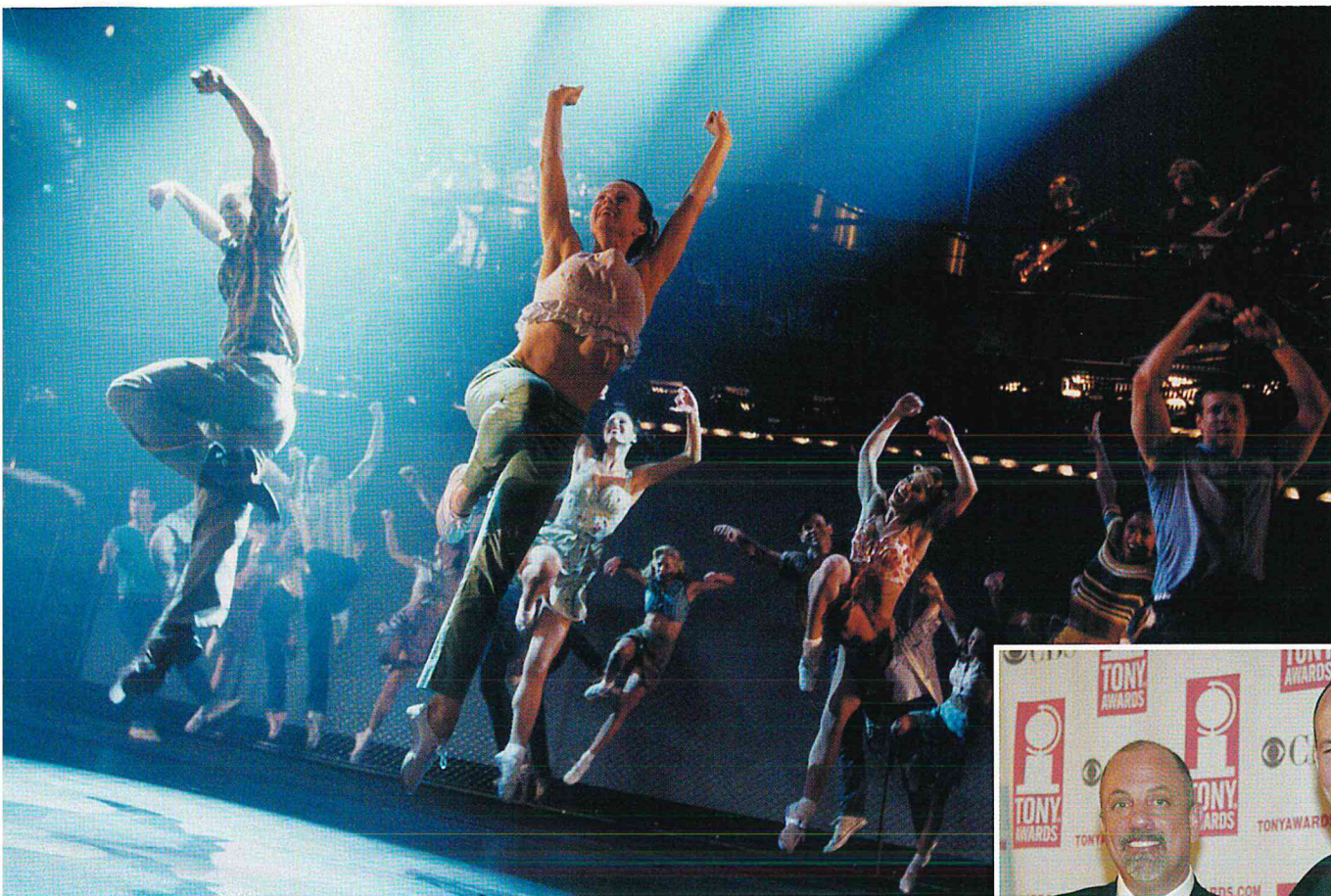
Malina continues. "And I was able to help Twyla find musical solutions to problems. A lot of the early days were spent playing songs and going, 'How can we change the back beat?' or 'How can we cut this so that it still makes sense?'"

Most of the songs adhere closely to their original orchestrations and arrangements, but some, like "We Didn't Start the Fire," now sound startlingly different. "That song is completely revamped," says Malina. "We use that music for the onset of the Vietnam War and for the death of one of the characters during the war. So I took this peppy, rather up-tempo song and made it into a much heavier hitting, driven accompaniment."

Joel kept his distance until the production was given a workshop in 2001. "That was the first time I met him face to face," says Malina. "He had been very helpful when I needed materials or needed advice, but other than that he stayed away. It was a little disappointing that it was such a long time before I met him, but at the same time I have such respect for Billy for handing over his baby to me."

**"TWYLA'S
CHOREOGRAPHY
AND BILLY'S
MUSIC ARE
A GOLDEN
COMBINATION."**





The band was assembled by Tommy Byrnes, Joel's lead guitarist and musical director. Initially, no one thought of having a Billy Joel-like piano man as the vocalist. The plan was for the score to be sung by Broadway actors. "We had auditions, and throughout the process Tommy was doing everything he could not to laugh," says Malina. "Some of the voices were spectacular, but the actors would do these facial expressions — they'd be singing, 'She's got a way about her, I don't know what it is,' and they'd be shaking their heads dramatically. It just wasn't working."

Byrnes had heard singer-pianist Michael Cavanaugh perform in Las Vegas, and invited him to come to New York to audition. He did five or six songs with the band, and the idea to use actors was scrapped in favor of a front man who sang and played piano.

Had Joel not liked what he saw and heard at the workshop, he could have stopped *Movin' Out* from moving anywhere. But he gave his approval — "He loved it," says Malina — and in 2002 the show had a pre-Broadway tryout in Chicago. Reviews were decidedly mixed: The critics generally appreciated the dancing, but were completely confused by the story. "Twyla was a real hero," says Malina. "She went so far as to talk with some of the critics to get more insight as to why they didn't like the show. She made substantive changes; she was charged up by the challenge."

When *Movin' Out* opened on Broadway, critics were ecstatic and so were audiences. The reaction has been the same wherever the show has toured. "Twyla's choreography and Billy's music are a golden combination, because there's a wide variety of people who love the show," says Malina. "Some people come to hear Billy Joel's music and end up loving the dancing as well, and others come to see the choreography and discover they also enjoy the music."

Malina has made some discoveries of his own. "Billy is a master storyteller," he says. "Each song is kind of like a self-contained short story, and that's why it was a particular challenge to make one through-story. But what we found in the greater sense, in a very abstract sense, is that the canon of Billy's music is really the story of Billy's world. And it is very personal. So what we present in *Movin' Out* is a reflection of Billy. Even though it's a story that was created loosely from his lyrics, and Billy doesn't always reflect his lyrics, there is a lot of him in there in terms of how he reacted to the Vietnam War, and his relationship with women. So it's been very interesting for me to get to know his music this well. I came in with a great respect for Billy and left with a greater respect for him." ■

Sheryl Flatow is a San Francisco-based writer covering theater and dance.

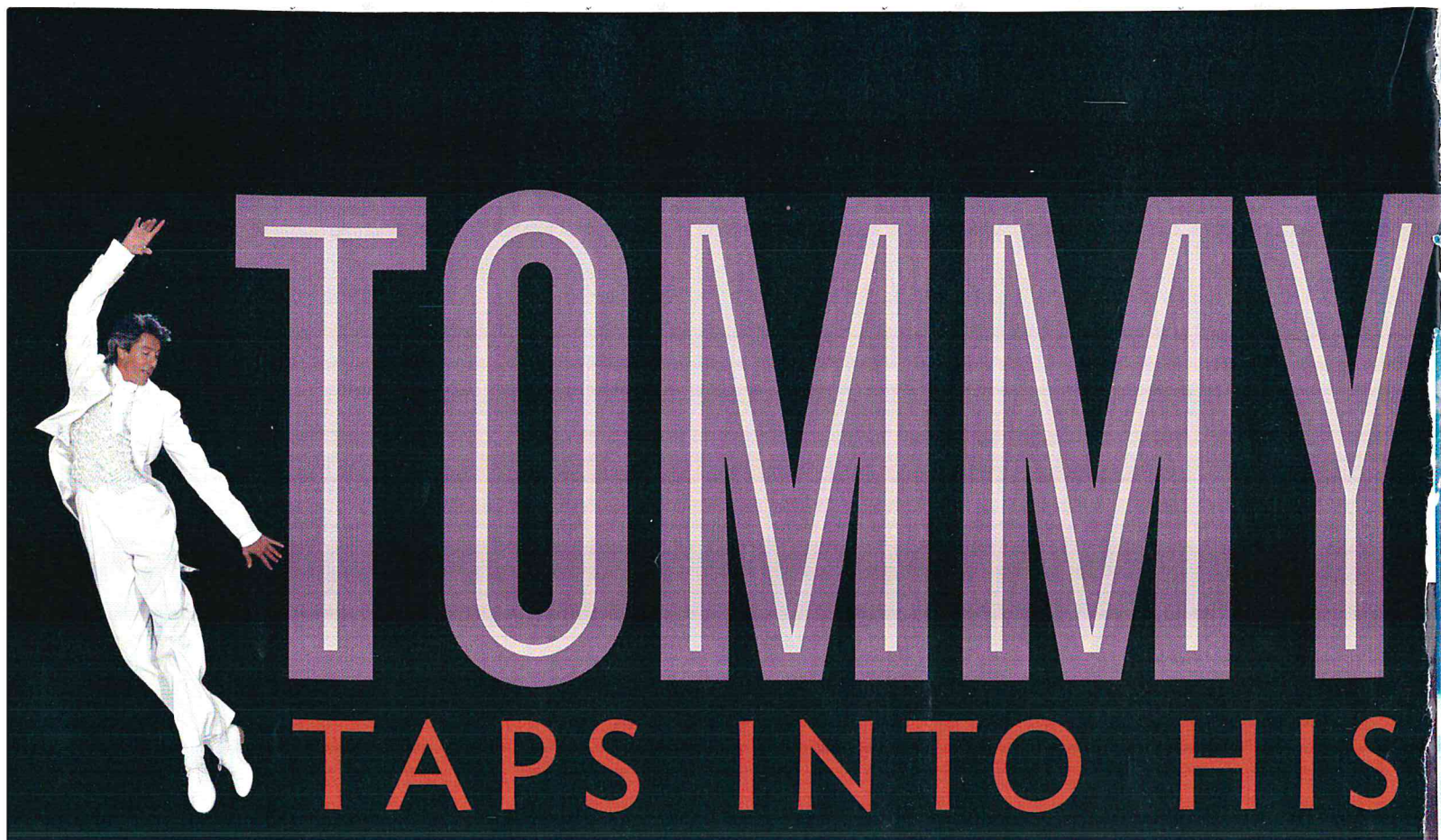


Musicians Billy Joel and Stuart Malina pose backstage after winning for Best Orchestration for *Movin' Out* at the 57th Annual Tony Awards at Radio City Music Hall on June 8, 2003 in New York City.

TICKETS: \$21.25–\$65.75 | **DATES:** June 28–July 10, 2005

The Center applauds the following for their support:





BY ZAN DUBIN SCOTT

Tommy Tune doesn't stop for every street performer he sees — even though he's played a busker himself. But one bright spring day, after emerging from the New York City subway, the Broadway icon couldn't ignore the commotion he heard ahead. He stopped to join the crowd transfixed by three men singing and dancing.

"The money was flying through the air into their hat," says Tune, who added his card to the pile of cash with a scribbled note requesting a call. Long story short, the tallest talent in Tony® lore and the gifted Manhattan Rhythm Kings trio have been performing together around the world for two decades. "We clicked," Tune recalls with a smile in his voice.

Renowned as the last great song-and-dance man, Tune is the only person in theatrical history to win nine Tony Awards in four different categories and to win the same two Tonys two years in a row. He won his statuettes for acting, dancing, directing and/or choreographing some of Broadway's greatest hits of the past quarter-century, including *My One and Only*, co-starring Twiggy; *Nine*; *Grand Hotel*, the Musical; and *The Will Rogers Follies*.

Tune returns to The Center in "Taps, Tunes and Tales" with The Manhattan Rhythm Kings, who sing harmony; play guitar, banjo and tuba; and tap dance. Backed by a rousing 16-piece big

band, it's an updated version of a similar high-energy revue they've been touring for years to great success.

"Ninety minutes you fervently wish would never end," writes *New York* magazine's John Simon. Like legions of others, the writer describes Tune, 65, as perennially youthful, his dancing as effortless, his energy and charm as boundless, and the show "as big as anything on Broadway." There is something, Simon adds, "about a six-foot-six man dancing with consummate grace that no one shorter can replicate."

During a phone interview from his Manhattan penthouse, the Houston-bred Tune spoke with the whisper of a Texas accent about his lifelong love affair with the American popular classics by George Gershwin, Irving Berlin and Cole Porter highlighting the show.

"All the songs we do were written before I was born — I've always felt I was born too late — so I don't know what it touches. It's some sort of karmic thing, I guess. But I've lived with this music all my life: These were the songs my parents played on the Victrola and we heard on the radio."

The revue features such favorites as "You Can't Take That Away From Me," "I Got Rhythm" and "'S Wonderful" from two hit Gershwin musicals, *Crazy for You*, in which the Rhythm Kings appeared, and *My One and Only*,

which garnered Tune Tonys for Best Choreography and Best Actor in a Musical. Tune sings and dances, of course, and he has choreographed and directs the show, which, in a nutshell, is the story of his long, multifaceted professional life.

Born in the small Texas town of Wichita Falls, Tune says he was a hoofer before he was a walker. He'd crawl into the room where his folks had the radio on, "get up on my hind legs," and boogie until the music stopped. "I didn't know about walking, but I had to dance," he says. While neither of his parents were in the arts, both loved to ballroom dance.

"I can't tell you how beautiful they were when they danced," he says. "I saw them at a wedding once, when I was 8 or 9, at this beautiful hotel. Everybody was just pushing and pulling around

the floor, and my parents walked out and they just glided, they looked like they were on roller skates. The crowd cleared the floor for them and watched. I was embarrassed that they were so different from everyone else until I realized they weren't just different, they were better. Then I got it. For sure, it's in my DNA. My sister teaches tap in Fort Worth, Texas."

Ballet, tap and acrobatic lessons began at 5, and soon, Tune was developing other stage skills. "We didn't know the word choreography, but I started making up dances, and I'd get the neighborhood kids together and say, 'You do this, and you run over here for eight counts,' and we'd play 'Putting on a Show,' so I always choreographed and directed. I guess I was naturally bossy." CONTINUED ON PAGE 16

FAVORITE

COLE PORTER
GEORGE GERSHWIN



TUNE

CONTINUED FROM PAGE 15

Tune also attributes his desire to choreograph, as well as his ability to do many things well, to his father, who excelled at different jobs, one of which was training Tennessee Walking horses. "That's where I got my drive to choreograph and my understanding of form and movement. He'd teach me about what made a great walking horse as opposed to a mediocre one. I didn't like to ride, but I'd go out and imitate the horses' movements in the ring, and stretch my legs to match their hoofprints, which is how I think they got so long."

Tune studied musical theater in college, but left for New York City just before graduating to pursue his modest dream of dancing in the chorus of a Broadway show. "My first day there I got the job in a chorus," he said. After three more chorus jobs, Tune worked his way up to featured performer, then director and eventually bona fide star. Like other great artists, he attributes those magical moments or whole performances when everything seems to click to some miraculous power source outside himself. "...You are no longer doing the moves or singing the songs or saying the lines, but it is all happening because it has to — it's inevitable, and it is being sent to you from somewhere else."

Naturally, Tune has encountered difficulties during such a long and fruitful career, from nasty artistic battles with writers and producers, to the loss of many friends to AIDS, to the ups and downs of Broadway itself. But one of his greatest challenges came in 1995, when he slipped and fractured his right foot during a performance of *Busker Alley* (titled *Stage Door Charley* when seen at The Center earlier that year). The injury kept him off the stage for one agonizing year, but he put the time to good use and wrote a memoir titled *Footnotes*.

On the upside for Tune are all the awards, including the 2003 National Medal of Arts, the nation's highest honor for artistic achievement, working with such greats as Carol Channing, and meeting his idol Fred Astaire. A lifelong dream came true when he played Las Vegas with "EFX," a \$90 million extravaganza with 100 backup dancers and special effects galore. That had its drawbacks, however.

"I changed costumes 13 times and played all these different characters," Tune recalls. "I love to work hard, and it was thrilling to be in Vegas, but we did 10 shows a week — two shows a night — and it was a killer job." Furthermore, Tune wasn't able to sing the songs closest to his heart or share a sense of intimacy with the audience, as he does with the smaller show he's touring with this season.

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The Manhattan Rhythm Kings

At press time, the entertainer was also developing four new shows to direct and preparing to set sail again to perform aboard a cruise ship, also with The Manhattan Rhythm Kings. Overall, while nothing like the run of a Broadway show, it's a busy schedule, although most of Tune's time these days is taken up with yet another artistic pursuit: painting. Like the others, it's something he's done all his life, but has more time for it now. "I just finished a series of palm trees, and in Las Vegas I did a large collection of giraffes. I like to paint tall things."

Tune also likes riding the subway for half-price, a perk, like Medicare benefits, that comes with age. He considers reaching 65 an "incredible achievement," but brings up his mentor, the late tap legend Charles "Honi" Coles, when talk turns to the notion of stepping off the stage.

"Charles 'Honi' Coles was the best dancer I ever worked with — and he was 76. He was gold, elegance personified. So I don't see any reason to think about that." ■

Zan Dubin Scott writes about the arts for such publications as *Dance* magazine and the *Los Angeles Times*.

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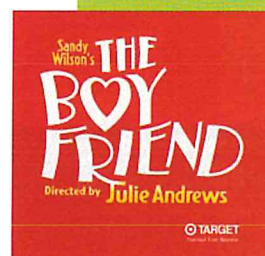
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Dates, programs and artists are subject to change

ORANGE COUNTY PERFORMING ARTS CENTERSM

Bank of America Support for The Center

Bank of America has been an important partner to The Center over the years, and now, as a lead donor to The Center's Building on the Vision campaign, it continues to show its support of the performing arts: The stage in the Renée and Henry Segerstrom Concert Hall has been named the Bank of America Stage. And Bank of America has supported the Broadway Series as title sponsor for five years.

Bank of America understands that The Center is an important part of our community, and the new concert hall signals a new chapter in the growth and future of Orange County and our arts community," says Kim P. Burdick, president of Bank of America Orange County and a member of The Center's board of directors. "We're proud to be a part of that story."

Bank of America, an important part of the American banking community for nearly 100 years as a company, has forged a leadership role around the world. More than

175,000 Bank of America associates provide financial products, services, ideas and solutions to customers and clients in 50 states and the District of Columbia. Its global corporate and investment banking group has offices in 35 countries serving clients in more than 150 countries.

Bank of America takes a holistic approach to its responsibility as a company, acknowledging that company growth is based on respect and responsibility, and success is rooted in the success of the communities in which it does business. "We fulfill this by reaching for higher standards in everything we do, for our customers...and our communities, upon which the prosperity of our company rests," says Kenneth D. Lewis, CEO and president of Bank of America.

The Bank of America Broadway Series continues this month with a roar: Disney's *THE LION KING* opened March 10 and runs through April 24. Let your imagination run wild at this Tony® Award-winning sensation, featuring an unforgettable score by Elton John and Tim Rice and visual images brought to life by award-winning director Julie Taymor. *Movin' Out*, June 28–July 10, is a collaboration between five-time Grammy winner Billy Joel and legendary director/choreographer Twyla Tharp. This spectacular new musical tells the story of five lifelong friends over two turbulent decades and brings to life 24 Billy Joel classics. The words "Feed Me!" take on a new meaning when *Little Shop of Horrors* comes to The Center August 16–28. It's everyone's favorite boy-meets-girl, plant-eats-world phenomenon, as Seymour and his plant become celebrity sensations. 



Scene from *Little Shop of Horrors*, just one of the Broadway productions that Bank of America will help to support this year.

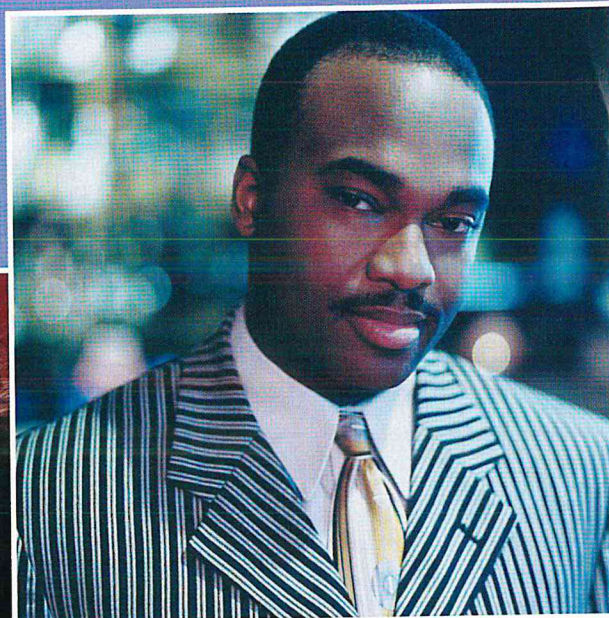
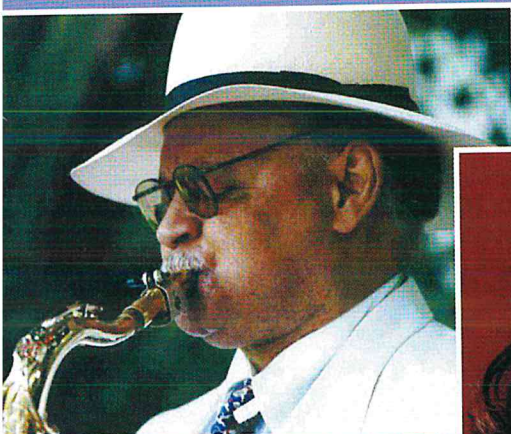
Community involvement is an important part of Delta's mission, which acknowledges that the arts, in all its forms, help make the most of a community's quality of life. The arts are an excellent way to learn new perspectives and explore the richness of human creativity throughout the world, and Delta is proud to help bring this to the communities it serves.

Delta Air Lines provides air transportation for passengers and freight throughout the United States and around the world. It flies to cities in 46 states, the District of Columbia, Puerto Rico and the U.S. Virgin Islands, as well as 51 international cities in 33 countries. In addition to its support of jazz and cabaret programming, it is the official airline of The Center.

"Delta has been a proud sponsor of programming at The Center, and the Building on the Vision campaign

The Jazz Club season is a mix of new stars and returning favorites. It opens with a new name in the jazz world, Eldar Djangirov, a 16-year-old jazz prodigy who is already receiving rave reviews from the jazz world. He's followed by a double-bill of vocalist Dee Dee Bridgewater and jazz violinist Regina Carter. They are followed by Jane Monheit, who, not yet 30, has been thrilling the jazz world with her third album. 2006 opens with the return of the Russell Malone Quartet, and then the debut of sax player James Carter. Wynton Marsalis makes his long-awaited return to The Center with his septet, followed by the return of vocalist Kurt Elling. The season closes with The Music of Miles Davis, performed by a quintet of stellar jazz musicians. ■

Three artists included in the 2005–2006 Jazz Club Series sponsored by Delta Air Lines: (from left) Plas Johnson, Jane Monheit and James Carter.

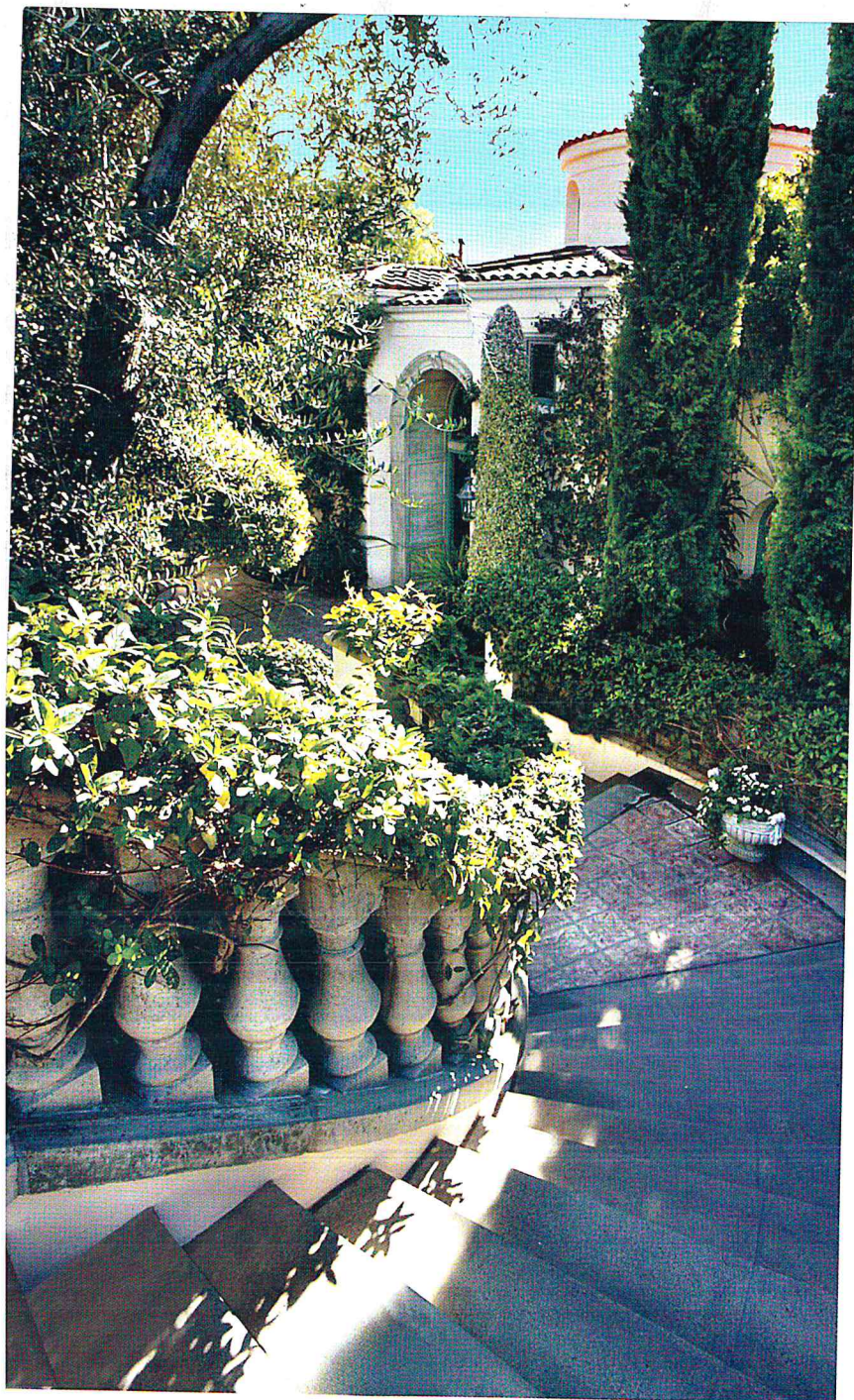


brings a new spirit to the arts in Orange County," says Jackie Hand, director of promotions and civic affairs for Delta. "The new venues will be ideal for jazz and cabaret shows, and we look forward to continuing our support of these exciting series."

The 2005–2006 Cabaret Series features a stellar line-up and names usually seen up in lights on Broadway. It opens with Amanda McBroom, famous for her song "The Rose." It continues with Betty Buckley, who shot to fame with her performance in the original Broadway production of *Cats*. Christine Ebersole, also a Broadway veteran, returns to Founders Hall: She won a 2001 Tony® for her role as Dorothy Brock in *42nd Street*. Ebersole is followed by Christine Andreas: The two shared the stage in a revival of *Oklahoma!* in the late '70s. Andreas is a regular at the top New York City cabaret venues and made her West Coast debut last year to rave reviews. Megan Mullally, best known for her role on the hit sitcom *Will & Grace*, makes her Center debut, showing off a stunning vocal range and an eclectic program. The Cabaret Series closes with Davis Gaines, best known for his performances in the title role of *The Phantom of the Opera*. He's an Orange County favorite who is sure to sell out.

Spotlight on Delta Air Lines

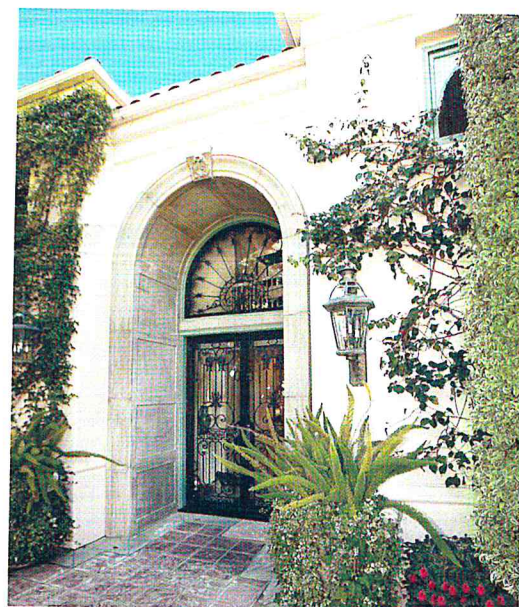
Musicians and singers are often said to "take flight" when they take their voice or instrument to new heights. So perhaps it's appropriate that Delta Air Lines, the official airline of The Center, has been a supporter of The Center since 1997, primarily of the Jazz Club and Cabaret Series in Founders Hall.



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calendar of

PERFORMANCES

Founders Family Fun

May 1 in Founders Hall

PS / John Adams' Harmonium

May 4 & 5 in Segerstrom Hall

Dianne Reeves & Terence Blanchard

May 6 & 7 in Founders Hall

PS POPS / Roger Williams

May 6 & 7 in Segerstrom Hall

PS / Mervyn's Musical Mornings

May 7 in Segerstrom Hall

Razzle Bam Boom

May 13-15 in Founders Hall

OP / La Traviata

May 17-22 in Segerstrom Hall

Michel Camilo Trio

May 20 & 21 in Founders Hall

PS / Beethoven's Emperor

May 25 & 26 in Segerstrom Hall

PS POPS / Ben Vereen

May 27 & 28 in Segerstrom Hall

Eifman Ballet

May 31-June 5 in Segerstrom Hall

PSOC / Cleveland Philharmonic Orchestra

June 8 in Segerstrom Hall

Founders Family Fun

June 10-12 in Segerstrom Hall

Tommy Tune and the Manhattan Rhythm Kings

June 11 in Segerstrom Hall

PS / Romantic Piano

June 15 & 16 in Segerstrom Hall

Bill Cosby

June 18 in Segerstrom Hall

PSOC / Orion

June 24 in Segerstrom Hall

Movin' Out

June 28-July 10 in Segerstrom Hall

Please call for on-sale dates.
Programs, artists and dates subject to change.

Tickets are available at The Center Box Office,
by phone (714) 556-2787, or online www.ocpac.org

For information on ordering subscription tickets to any Center series, call (714) 556-ARTS. Individual tickets to Center presentations will be placed on sale approximately 8 to 10 weeks prior to the opening of that event (subject to change). Discounts available for groups of 20 or more; call (714) 755-0236. The Center's TTY number is (714) 556-2746.

may

Terence Blanchard

SUNDAY

1

2 p.m. OCPAC
Founders Family
Fun | Izzi Tooinsky
(FH)

8



Diane Reeves

WEDNESDAY

4

8 p.m.
PS John Adams'
*Harmonium** (SH)

11

THURSDAY

5

8 p.m.
PS John Adams'
*Harmonium** (SH)

FRIDAY

6

7:30 & 9:30 p.m.
OCPAC JAZZ CLUB
Dianne Reeves &
Terence Blanchard
(FH)
8 p.m. PS POPS
Roger Williams
(SH)

SATURDAY

7

7:30 & 9:30 p.m.
OCPAC JAZZ CLUB
Dianne Reeves &
Terence Blanchard
(FH)
10 & 11:30 a.m.
PS Mervyn's Musical
Mornings (SH)
3 p.m. PS Classical
Connections (SH)
8 p.m. PS POPS
Roger Williams (SH)

14

2 p.m. OCPAC
Razzle Bam Boom
(FH)

15

2 p.m. OCPAC
Razzle Bam Boom
(FH)



John Adams

17

7:30 p.m. OP
*La Traviata** (SH)

18

19

7:30 p.m. OP
*La Traviata** (SH)

20

7:30 & 9:30 p.m.
OCPAC JAZZ CLUB
Michel Camilo Trio
(FH)

21

7:30 & 9:30 p.m.
OCPAC JAZZ CLUB
Michel Camilo Trio
(FH)
7:30 p.m. OP
*La Traviata** (SH)

22

2 p.m. OP
*La Traviata** (SH)

23



Michel Camilo

25

8 p.m.
PS Beethoven's
*Emperor** (SH)

26

8 p.m.
PS Beethoven's
*Emperor** (SH)

27

8 p.m. PS POPS
Ben Vereen (SH)

28

8 p.m. PS POPS
Ben Vereen (SH)

29

30

31

8 p.m. OCPAC
Eifman Ballet* (SH)



Ben Vereen

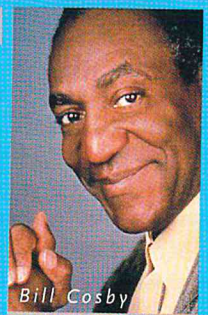
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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			1 8 p.m. OCPAC Eifman Ballet* (SH)	2 8 p.m. OCPAC Eifman Ballet* (SH)	3 8 p.m. OCPAC Eifman Ballet* (SH)	4 2 & 8 p.m. OCPAC Eifman Ballet* (SH)
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5 2 p.m. OCPAC Eifman Ballet* (SH)			8 8 p.m. PSOC Cleveland Philharmonic Orchestra (SH)	 Tommy Tune	10 7 p.m. OCPAC Founders Family Fun The Goin' South Band (FH)	11 11 a.m. & 1 p.m. OCPAC Founders Family Fun The Goin' South Band (FH) 8 p.m. OCPAC Tommy Tune and the Manhattan Rhythm Kings (SH)
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12 2 p.m. OCPAC Founders Family Fun The Goin' South Band (FH)	13	14	15 8 p.m. PS Romantic Piano (SH)	16 8 p.m. PS Romantic Piano (SH)	17	18 5 & 8 p.m. OCPAC Bill Cosby (SH)
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19 	20	21 Eifman Ballet	22	24 8 p.m. PSOC Orion (SH)	 Bill Cosby
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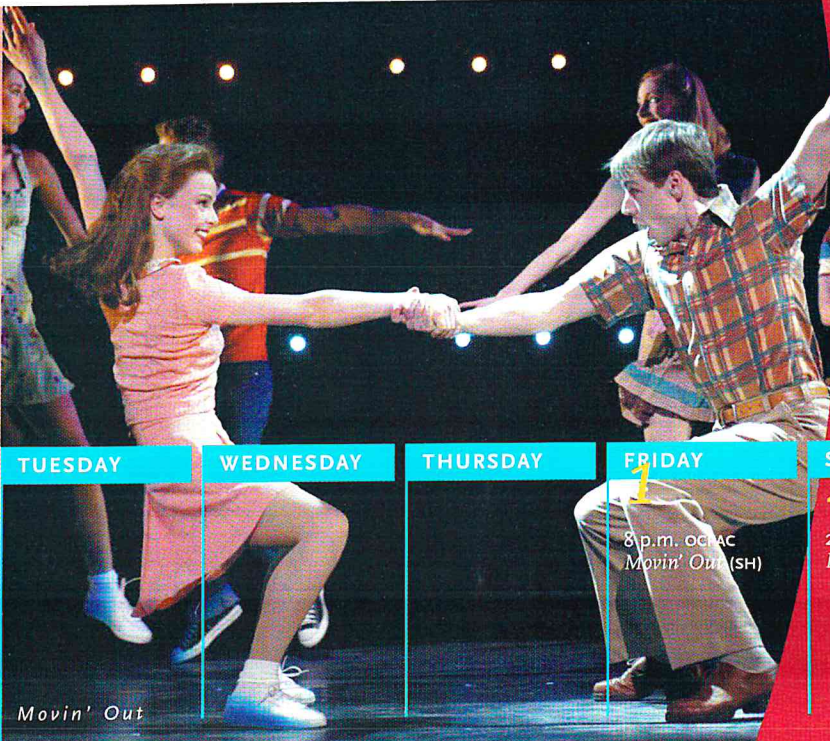
26 	28 8 p.m. OCPAC Movin' Out (SH)	29 8 p.m. OCPAC Movin' Out (SH)	30 8 p.m. OCPAC Movin' Out (SH)
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LEGEND

OCPAC | Orange County Performing Arts Center
 OP | Opera Pacific
 PS | Pacific Symphony
 PSOC | Philharmonic Society of Orange County
 PC | Pacific Chorale
 (FH) | Founders Hall, OCPAC
 (SH) | Segerstrom Hall, OCPAC
 * Preview lecture one hour before the performance
 Calendar information is subject to change.

june

july

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		 <i>Movin' Out</i>			 8 p.m. OCPAC <i>Movin' Out</i> (SH)	 2 & 8 p.m. OCPAC <i>Movin' Out</i> (SH)
3 2 & 7:30 p.m. OCPAC <i>Movin' Out</i> (SH)	4	5 8 p.m. OCPAC <i>Movin' Out</i> (SH)	6 8 p.m. OCPAC <i>Movin' Out</i> (SH)	7 8 p.m. OCPAC <i>Movin' Out</i> (SH)	8 8 p.m. OCPAC <i>Movin' Out</i> (SH)	9 2 & 8 p.m. OCPAC <i>Movin' Out</i> (SH)
10 2 & 7:30 p.m. OCPAC <i>Movin' Out</i> (SH)	11	12	13	14	 <i>Movin' Out</i>	
17	18	 <i>Movin' Out</i>		21		
24	26	27	28	29	30	
31						

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In recent years, the Orange County Performing Arts Center's Jazz Club has become a popular return destination for many of the jazz world's leading artists, as well the place to be for exciting debuts by many of its top talents.

OLD FRIENDS NEW

FACES

BY KELLY FLYNN



The 2004–2005 Jazz Club season is no exception, with return engagements by contemporary jazz giants Dianne Reeves and Terence Blanchard, followed by The Center debut of Michel Camilo.

First up is the much-anticipated return of jazz vocalist Dianne Reeves, joined by trumpeter Terence Blanchard May 6 & 7, 2005. A worthy successor to the legendary vocal tradition of Carmen McRae, Sarah Vaughan and Ella Fitzgerald, Reeves was born to sing jazz: The first vocalist signed to the reactivated Blue Note/EMI label in 1987, she recorded a string of releases marked by a unique blend of R&B and jazz stylings throughout the '90s, quickly earning her a solid reputation as one of the leading vocalists in jazz.

She's gone on to capture a huge following and tremendous critical acclaim. As evidence of her respected position in the recording industry, Reeves won the Grammy for Best Jazz Vocal Performance for three recordings: *In The Moment – Live in Concert* in 2000, *The Calling* in 2001 and *A Little Moonlight* in 2003; she is the only artist in any singing category to win for three successive recordings.

In addition to featured performances with the Lincoln Center Jazz Orchestra as part of the Duke Ellington Centennial celebration, Reeves performed at the closing ceremony of the Winter Olympic Games in Salt Lake City in 2002. That same year, she received the Ella Fitzgerald Award at the Montreal International Jazz Festival; released a career-spanning compilation CD, *The Best of Dianne Reeves*, on Blue Note; and sang on the season finale of HBO's *Sex and the City*.

In 2002, she was appointed to the newly established Creative Chair for Jazz for the Los Angeles Philharmonic. In this role, Reeves oversees the scheduling of jazz programming and educational workshops at both the Hollywood Bowl and the recently opened Walt Disney Concert Hall. She was also gratified to receive an Honorary Doctorate from the Berklee College of Music in 2003.

Joining Reeves for her Center appearances is Blanchard, another contemporary jazz giant. *Downbeat* magazine's Artist of the Year for 2000, Blanchard is widely considered one of the most important jazz musicians, composers and bandleaders of his generation. His playing has been compared to that of a mid-'60s Miles Davis, another innovative trumpeter who had just started leaving his mark on the jazz world when Blanchard was born in New Orleans in 1962.

Not surprisingly, Blanchard lists Davis as one of his major musical influences, along with Thelonious Monk, John Coltrane and Dizzy Gillespie. Like many of his contemporaries, Blanchard's life in jazz started early. He began



Dianne Reeves

learning the piano at the age of 5, but when he was in third grade, a jazz band fronted by trumpeter Alvin Alcorn came to play at his school. Blanchard was immediately hooked and switched to trumpet. He studied at the same New Orleans conservatory as Wynton Marsalis and eventually joined the legendary Art Blakey's Jazz Messengers in the early '80s.

After leaving the Jazz Messengers, Blanchard teamed with saxophonist Donald Harrison to record five critically acclaimed albums, including the Grammy-nominated *New York Second Line* in 1984. His self-titled solo debut in 1991 was followed by a string of successful releases, including his Grammy-nominated CD, *The Heart Speaks*, which combines the sounds of Brazilian music with Blanchard's New Orleans roots, and the critically acclaimed *Jazz in Film*, his musical exploration of the influence of jazz in classic movie scores. CONTINUED ON PAGE 28

Dianne Reeves & Terence Blanchard

May 6 & 7



OLD FRIENDS NEW FACES

Michel Camilo
May 20 & 21

CONTINUED FROM PAGE 27

Blanchard's fascination with jazz in film is undoubtedly informed by his long and prolific career scoring movies for Hollywood. He began working with Spike Lee in the late '80s; he has scored such films as *Mo' Better Blues*, *Jungle Fever*, *Malcolm X*, the Academy Award-nominated documentary *Four Little Girls* and the recently released documentary *Jim Brown: All American*. He received a Golden Globe nomination for his work on Lee's *25th Hour*. In addition to his work with Lee, Blanchard has also composed original scores for such releases as the Antonio Banderas/Angelina Jolie thriller *Original Sin* and the runaway hit *Barbershop*, starring Ice Cube.

Despite his busy Hollywood career, Blanchard considers himself a jazz musician first and foremost. He still finds time to record and has garnered numerous accolades: He was nominated for a Grammy Award for Best Jazz Instrumental Solo for "I Thought About You" from his 2001 release, *Wandering Moon*. He also received multiple Grammy Award nominations for "Lost in a Fog" from his 2002 Sony Classical release *Let's Get Lost*, a celebration of the works of Jimmy McHugh featuring Diana Krall, Jane Monheit, Cassandra Wilson and Reeves, with whom he will be sharing his Center spotlight. His most recent release, *Bounce*, marks his recording debut on the legendary Blue Note label.

Dedicated to furthering jazz education, Blanchard was recently named artistic director of the Thelonious Monk Institute of Jazz Performance at USC, providing artistic development, arrangement, composition, career counseling

and concert programming instruction for the Thelonious Monk Institute of Jazz Performance Ensemble, known as the Thelonious Monk Fellows. He also participates in master classes and community outreach programs associated with the college program.

Following Reeves' and Blanchard's Jazz Club appearances, pianist and composer Michel Camilo makes his Center debut May 20 & 21, 2005. Camilo was born in Santo Domingo, Dominican Republic. He composed his first song at the age of 5, then studied for 13 years at the National Conservatory. At 16, he became a member of the National Symphony Orchestra.

Seeking to expand his musical horizons, Camilo moved to New York in 1979, where he continued his studies at Mannes and Juilliard School of Music. Camilo made his Carnegie Hall debut with his trio in 1985. Since then, he has become a prominent figure on the jazz scene, performing regularly in the United States, the Caribbean, Japan and Europe.

His self-titled album, *Michel Camilo*, was released by Sony in 1988. The album became an instant success and held the top jazz album spot for eight consecutive weeks. His next recording, *On Fire*, was voted one of the top three Jazz Albums of the Year by *Billboard*, and 1990's *On the Other Hand* was a Top 10 jazz album. *Billboard* magazine picked his *Rendezvous* as one of the top jazz albums of the year in 1993.

In addition to his personal recording achievements, many other artists have enjoyed great success with their recordings of Camilo's compositions: His song "Why Not?" was recorded by Paquito D'Rivera as the title tune for one of his albums, and The Manhattan Transfer won a Grammy Award for their vocal version of it in 1983. His composition *Caribe* was recorded by pianists Katia and Marielle Lebeque, as well as by the legendary Dizzy Gillespie, in 1991. His *Rhapsody for Two Pianos and Orchestra*, commissioned by the Philharmonia Orchestra, premiered a year later at the Royal Festival Hall.

In addition to making numerous recordings and maintaining a rigorous performance schedule, Camilo has composed and recorded a number of Spanish film scores over the years; he was one of the featured artists in Academy Award-winning director Fernando Trueba's exploration of Latin jazz, *Calle 54*.

Blanchard and Reeves together, and The Center debut of Camilo — these are two unforgettable engagements you do not want to miss! 

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Kelly Flynn is an Orange County-based freelance writer/director.

TICKETS / DATES: Reeves and Blanchard, May 6 & 7, \$66; Camilo, May 20 & 21, \$56

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DANCE TO STIR THE SOUL

BY JOSEPH CARMAN

AS PLENTY OF DANCE FANS ALREADY KNOW, BORIS EIFMAN DOESN'T JUST CHOREOGRAPH BALLETS. HE CREATES DYNAMIC, THEATRICAL, VISIONARY WORKS THAT DELVE INTO CHARACTERS' LIVES IN THE MOST EXCITING, PROBING, TITILLATING AND WONDROUS WAYS. AS LONDON'S *THE GUARDIAN* STATED, "EIFMAN DOES NOT PAUSE FOR BREATH IN THE TELLING OF A STORY. HIS IDEAS POUR OUT OF THE DANCERS' BODIES AND FROM THE STAGE IN AN UNSTOPPABLE FLOOD." DURING ITS THIRD VISIT TO ORANGE COUNTY MAY 31–JUNE 5, **THE EIFMAN BALLET** WILL PRESENT TWO MORE OF THE MASTER'S POPULAR WORKS: *RED GISELLE* AND *DON JUAN AND MOLIERE*.

Using classical ballet as his primary vocabulary, Eifman borrows from modern and contemporary idioms to fully flesh out the dramatic figures of his ballets, as in *Tchaikovsky: The Mystery of Life and Death*, which garnered ovations in California two years ago. *Red Giselle* tracks the enigmatic and tragic life of legendary Russian ballerina Olga Spessivtseva, while *Don Juan and Moliere* dissects the feverishly pitched creative life of French playwright, Moliere, and his alter ego, Don Juan. "In my life I have confronted the question of creativity, and I've done a lot of soul-searching to find the essence of the personality of certain artists," says Eifman. "It is not simply about the life of the artist. My biggest concern is his emotional world — the emotional history of the human soul. That is the major source for my inspiration. But movement is my tool for the search of the depth of the artist's soul."

Eifman's own biography retains some of the drama of his ballets. The son of a Siberian engineer who worked for the Soviet war machine, Eifman decided at age 13 — with minimal dance background — that he wanted to be a choreogra-

pher. Persecuted by the Soviets for being a Jew, he nonetheless founded a dance company in 1977 that was subsequently criticized and penalized by the Communist government for not adhering to Soviet themes. The authorities could not argue with success, however, when Eifman's ballets received unanimous acclaim on European tours, firmly establishing his reputation as an artist to be reckoned with. Today the Eifman Ballet ranks prestigiously alongside the traditional crown jewels of Russian ballet, the Bolshoi Ballet and the Kirov Ballet.

Always a man of the theatre, Eifman ingeniously utilizes all the instruments of his craft: dazzling costumes, uncannily flexible sets, lighting that employs cinematic dissolves and ensemble choreography that punctuates the action. "Since I started my own company in St. Petersburg, I have always tried to develop psychodramatic dance/theater. We always try to create attractive, exciting theatrical productions where all the elements merge — drama, music, choreography, costumes and lighting," says Eifman.

The Eifman dancers — the type of Russian go-for-broke artists whose passion propels them into jaw-dropping athleticism — provide the

CONTINUED ON PAGE 32







CONTINUED FROM PAGE 30

backbone of the shows. Of the Eifman artists, Anna Kisselgoff of *The New York Times* wrote, "They were all magnificent, and you will not see their kind elsewhere." Indeed, they bring to mind the blood-and-guts dancers of the Bolshoi Ballet in its glory days — performers like Maya Plisetskaya and Vladimir Vasiliev. With Eifman's eye for edgy, contemporary movement, daredevil partnering and a belief in vivid storytelling, the company knows how to put on a show. "Our dancers are not only dancers," says Eifman. "They are actors. Our performances are very emotional. The audience can always feel the energy. That's how we bridge the gap between the audience and the performers — it's two-way emotional traffic."

Red Giselle, set to the music of Tchaikovsky, Bizet, Schnittke and Adam, was inspired by the true story of the late Spessivtseva — a ballerina who has become almost a cult figure in Russia. Eifman's schematic ballet plots the rise of the young star of the Russian Imperial Ballet as she is swept up in the panorama of the Russian Revolution, falls in love with a secret police agent and emigrates to jazz-age Paris to dance with the Paris Opera Ballet. Like *Giselle*, the title character of the ballet for which she was most famous, Spessivtseva recedes into a world of madness and is finally institutionalized.

"The ballet is an examination of an artist and her time, an artist in society, and the artist as a ballerina. She was very soft, very pure. She was an example of one of many artists who were impacted by the Russian Revolution," says Eifman.

[The real Spessivtseva, who had been committed to a mental hospital in New Jersey in 1940 and forgotten, was discovered and rescued by fellow dancer Anton Dolin in 1960 and moved to the Tolstoy Farm in upstate New York, where she died in 1991. — ed.]

In *Don Juan and Moliere*, Eifman paints a portrait — sometimes poignant, sometimes hilarious — of a writer whose characters spin out of control. Don Juan springs from Moliere's brow, and the two men are off and running precariously parallel lives. "A lot of people think of Moliere as a comedic dramatist," says Eifman. "But he expressed through Don Juan aspects of his personal life." Backed by a magnificent dual-level set (a proscenium for the fictional characters above the "real life" stage below), both men explore the highs and lows of skirt-chasing with the music of Mozart and Berlioz mirroring the actions of Don Juan and Moliere respectively.

Both *Don Juan and Moliere* and *Red Giselle* are excellent examples of the Eifman ethos — dance that simultaneously entertains, packs a visceral wallop and prompts audiences to think. "The aim of our theater is to expand the opportunities of domestic ballet — to make a ballet that, apart from being aesthetically beautiful and a pleasure to the eye, can stir up strong feelings and emotions and generate philosophic ideas of life," says Eifman. "I have always sought to create a combination of ballet, drama and opera, and to draw various artistic parallels. Our productions reflect our creative search and experiments."

The Eifman Ballet tours the United States each year. Eifman is especially pleased with American acceptance of his form of dance/theater, which generates the "two-way emotional traffic" of inspiration and satisfaction: "This is, I feel, what American audiences were waiting for." ■

Joseph Carman is the author of *Round About the Ballet*, published by Limelight Editions (2004).

TICKETS: \$25–\$75 | **DATES:** May 31–June 5, 2005

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Los Angeles Times

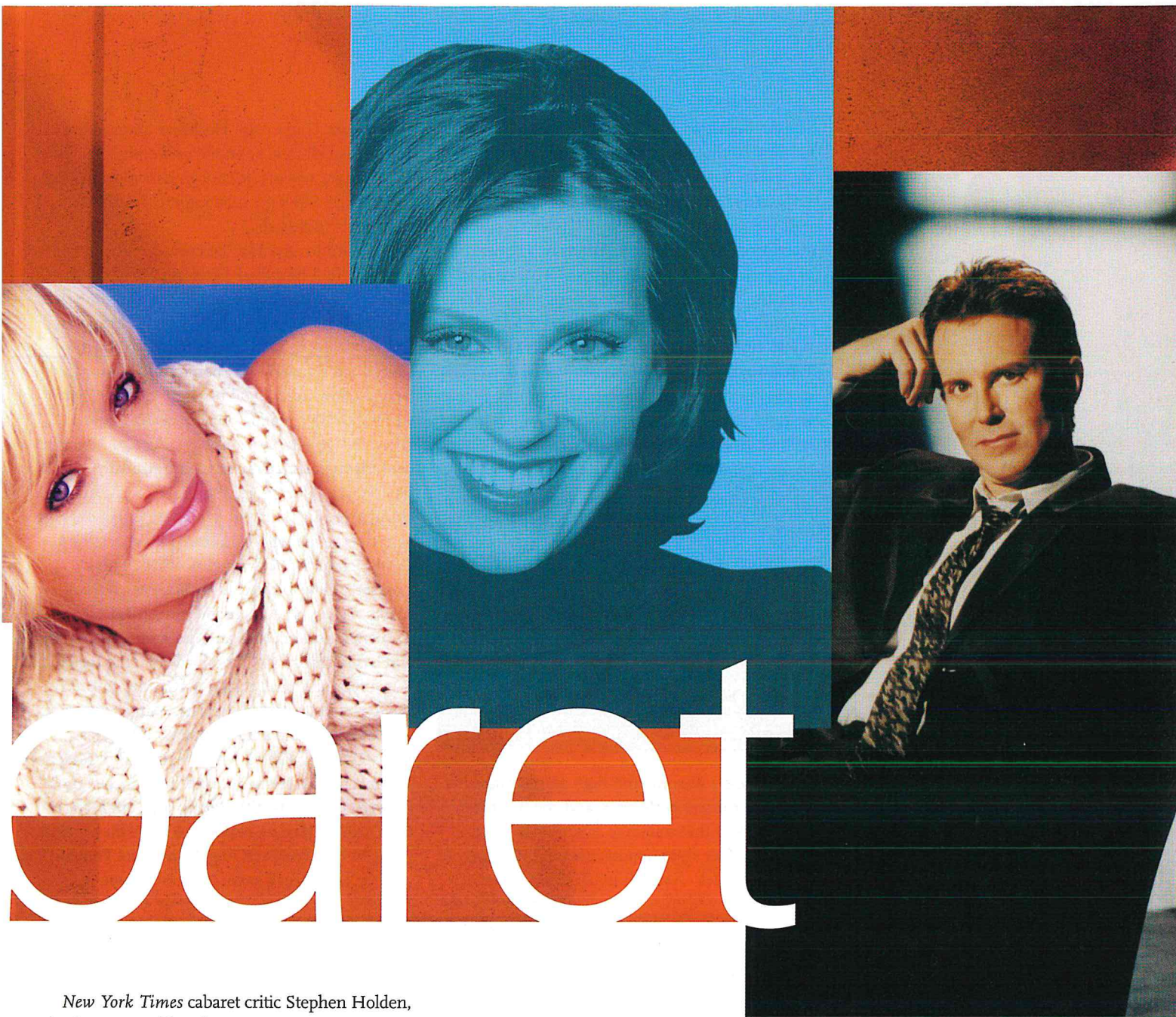


BY SUSAN REITER

Versatility is a major attribute

shared by the six acclaimed performers who will appear during the 2005–2006 Cabaret Series. They are able to make themselves at home not only in an intimate cabaret setting, but also in a concert hall or a musical theater production, adapting their vocal and dramatic talents to each distinctive venue and drawing on a wide array of material. Although they may be found within the grander-scaled settings of Carnegie Hall or a Broadway theater, they make time for the more personal and communicative performing that cabaret allows, and in the process are able to shape a program that reflects a bit more of themselves.

Amanda McBroom (September 27 – October 1), the member of this line-up who is not primarily known as a Broadway performer (although she did appear in *Seesaw* in 1973), stands out in another way: She is the one songwriter (and a highly acclaimed one, at that) among them. While the others may be best known for a particular role in a long-running Broadway show, McBroom is perhaps best known for her song “The Rose,” which Bette Midler helped turn into a contemporary standard in the 1979 movie of the same name. The list of performers who sing and record her compositions is extensive, ranging from Barry Manilow to Judy Collins to Barbara Cook. But she herself is a regular interpreter of them as well, and a regular on the cabaret scene, where she has a devoted following.



New York Times cabaret critic Stephen Holden, who has covered her frequent appearances at the city's major venues, has written that "Ms. McBroom's rich warm contralto, which finds a perfect balance between intimate expression and theatrical interpretation, infuses her songs' first-person narrators with an open hearted humanity that is uplifting for seeming utterly natural" and describes her compositions as "finely wrought folk-flavored pop songs for adults."

The series also offers a trio of fabulous divas with impressive Broadway resumes. Betty Buckley, whose clarion voice and intense delivery are immediately recognizable, is best known for originating the role of Grizabella in *Cats* on Broadway and thus forever associated with the world-famous song "Memory." But she has appeared in numerous other shows, creating strong characters in original musicals (*The Mystery of Edwin Drood*, *Triumph of Love*) as

well as putting her own indelible stamp on revivals — such as her fierce, shattering portrayal of Mama Rose in *Gypsy*.

When she performs outside a theatrical context, without a specific role to inhabit, Buckley reveals many diverse, often surprising, facets, including her Texas roots, and extends through a range that includes a vulnerability one might not associate with that all-powerful voice. She can go from a brassy blare to a tender delicacy, but whatever the song, she always communicates from a deep emotional core. Her cabaret repertory spans a vast range; she may veer from classic show tunes to a Paul Simon song, and shift gears effortlessly from Jerome Kern to Mary Chapin Carpenter or Nancy Griffith. CONTINUED ON PAGE 36

Pictured from left:

Amanda McBroom, Betty Buckley, Christine Ebersole, Christine Andreas, Megan Mullally, Davis Gaines

cabaret

2005 | 2006 series

Amanda McBroom
September 27 – October 1

Betty Buckley
November 1 – 5

Christine Ebersole
December 6 – 10

Christine Andreas
January 17 – 21

Megan Mullally
April 18 – 22

Davis Gaines
May 9 – 13

CONTINUED FROM PAGE 35

Like Buckley, Christine Ebersole is a Broadway veteran, having first captivated audiences as the sassy Ado Annie in a landmark 1979 revival of *Oklahoma!* Soon after portraying that good-time girl, she assumed the throne of Queen Guenevere, starring opposite Richard Burton in a revival of *Camelot*. This tall, elegant performer has an amazing range, as both actress and singer. She can effortlessly embody chic elegance as well as wacky humor. She has seldom been away from Broadway for long: In 2001, she scored a triumph as the domineering, self-deluded Dorothy Brock in *42nd Street*, winning the Tony® Award for best leading actress in a musical.



Founders Hall – Club Setting

Ebersole's warmth and high spirits make her a natural cabaret performer, and she has taken advantage of that milieu to expand her song repertoire. Her 1997 appearances at the Cinegrill in Los Angeles — which marked her return to cabaret after a hiatus — were a sellout success and resulted in a live recording. She has a particular way with a torch song, but is at home in an eclectic array of musical styles.

Also making her mark on Broadway in the late 1970s was Christine Andreas, who was a radiant Eliza Doolittle in a widely hailed revival of *My Fair Lady*. Barely out of her teens at the time, she used her wonderfully pure, lyrical voice and natural acting flair to make the role fresh and new. She was also in that same *Oklahoma!* revival as Ebersole, playing the conflicted heroine, Laurey, and shone brightly in the much-honored 1983 revival of *On Your Toes*, capturing the lilt and inner yearning of the classic Rodgers and Hart songs.

Her special affinity for classic, romantic songs from the extensive (but often neglected) catalogue of pre-rock 'n' roll American standards is given full rein in the cabaret setting, where her innate elegance and heartfelt approach find an ideal fit. In recent years, Andreas has become a regular at New York City's toniest venues, such as Café Carlyle and the Oak Room. Reviewing her West Coast cabaret debut last May in the

Los Angeles Times, Don Heckman praised her "gorgeous bell-tone soprano" and enthused, "this gifted singer needn't be concerned about musical boundaries. She's good enough to do almost anything she chooses."

It's hard to envision the curvaceous, pill-popping, foul-mouthed Karen on TV's popular *Will & Grace* dancing demurely in a leotard and toe shoes, but Megan Mullally, who portrays Karen and performs in the Cabaret Series in April, started out as a ballerina before discovering her true passion, acting and musical theater. Those who follow her popular sitcom recognize her talent for devastating comic timing and hilarious over-the-top outrageousness. But Mullally is also an accomplished singer. Before TV fame arrived, she showed her stuff on Broadway in *Grease* and as the secretary who won the heart of Matthew Broderick in the acclaimed revival of Frank Loesser's *How to Succeed in Business Without Really Trying*. She has made concert appearances at Disney Concert Hall and the Kennedy Center, and has released two CDs of wide-ranging material — everything from Lennon-McCartney to Brecht-Weill — with her band, Supreme Music Program.

Not ceding the entire series to the ladies, Davis Gaines makes a return visit to The Center's Cabaret Series. He has staked his claim to such diverse roles as the title role in *The Phantom of the Opera*, which he performed more than 2,000 times in New York, Los Angeles and San Francisco, and the love-struck sailor Anthony Hope in Sondheim's *Sweeney Todd*, whom he portrayed in several high-profile concert stagings, including one that was televised from San Francisco.

A classic leading man with a rich, expressive baritone, he often performs with symphony orchestras and is in demand for the burgeoning number of musicals-in-concert productions around the country. He can be heard on cast, solo and compilation recordings. Amid all this activity, he also makes time for the more intimate possibilities offered by cabaret. A critic reviewing him at New York's Rainbow & Stars called him "an extraordinarily gifted singer" and cited "the exquisite phrasing, the tremendous feeling, and all the expressive twists and turns that transform every song into a story and every story into an epic." ■

Susan Reiter is a New York-based writer covering dance and theatre.

TICKETS: 6-Concert subscription \$283

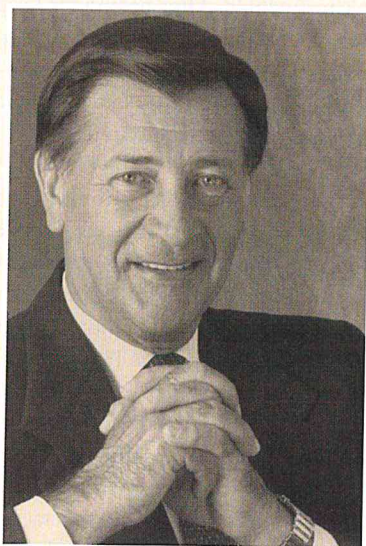
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THE CENTER'S EXPANSION

With the placing of the major ceiling beams this month, the Renée and Henry Segerstrom Concert Hall reaches its halfway point in construction. Looking at the site now, the graceful curving front of the building already clearly shows the architect's vision. Looking down from a neighboring office building, viewers can see the location of the lobby and circle of honor, the shape of the concert hall and where the performance platform will be: You can almost pick out your seat for the opening night concert. The festivities planned to inaugurate the new halls will be announced later this month, and Center patrons will soon be enjoying the best of the performing arts in four elegant venues that will make up one of the West Coast's largest performing arts centers.

The remarkable progress of the expansion is all the more impressive since The Center itself was founded only 19 years ago. The new halls mark the pivotal role The Center has played as a focal point for arts and culture in Orange County. The dream of the original founders has been accomplished beyond anyone's dreams and we can all be proud of our status as one of the leading performing arts centers in the nation, a position that will grow with the opening of the Renée and Henry Segerstrom Concert Hall in the fall of 2006. ■



In Memoriam

Roger W. Johnson

1934–2005

Roger W. Johnson will be remembered as one of Orange County's most passionate advocates for the importance of the arts. Johnson was a man of many tremendous accomplishments: he served as chairman and chief executive officer of Irvine-based Western Digital; was the administrator for the United States General Services Administration; and was appointed by then-President Clinton to the National Economic Council.

For Johnson, success came with certain obligations and opportunities. The importance of community involvement was evident by his incredible generosity and leadership with many area non-profit organizations. The Center was blessed to be among these fortunate entities.

Roger and Janice Johnson were significant contributors to The Center's original building fund, as well as to the current Building on the Vision campaign. Roger served on the executive committee of The Center's board from 1986 to 1992, and he and Janice chaired The Center's 5th Anniversary Celebrations. In 1991, Roger and Janice were awarded The Center's prestigious Chairman's Cup in recognition of their extraordinary service. The Johnsons also served on The Center's 10th Anniversary Gala Committee.

Most recently, Roger participated on The Center's Building on the Vision campaign committee for the design and construction of the Renée and Henry Segerstrom Concert Hall, Samueli Theater and education center. The concert hall will be the new home of Orange County's Pacific Symphony, another organization that was incredibly important to the Johnsons and on whose board both Roger and Janice served. ■



Tyrell Fires up Candlelight Concert

BY ANN CONWAY

rooner Steve Tyrell cranked up the heat on standards from the Great American Songbook when he performed at The Center's Candlelight Concert. Ok, these chestnuts were sung. But with the Tyrell treatment, they might've been roasting on an open fire. From his warm rendition of "I've Got the World on a String" to his sultry "I've Got a Crush on You," the silver-haired singer had women swooning in their seats.

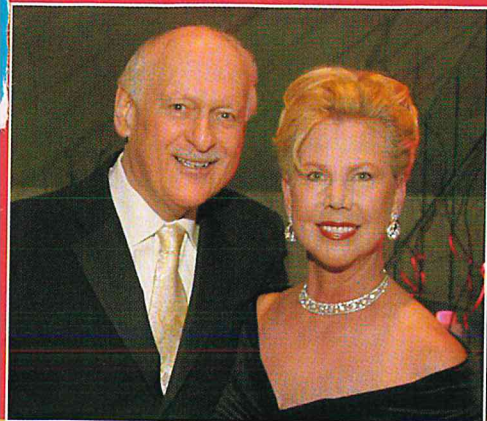
"I still love you," event chairwoman Carol Wilken told her husband, Kent, after she came onstage following the performance. "But *that* was dreamy."

Each year, Orange County's premiere holiday gala begins with a cocktail reception, continues with a private concert and culminates with a sit-down dinner and dancing onstage in Segerstrom Hall. Arriving guests, who included Center Founding Chairman Henry Segerstrom and his wife, Elizabeth, were bathed in the glow of candlelight in the Main Lobby, which had been converted into a Manhattan-esque nightclub for the affair, complete with ebony carpet, black lacquer Yamaha grand and the smoky sounds

of pianist Tim Redfield. After posing for keepsake photos, the elegantly clad guests floated up the grand staircase to the Plaza Level, where they sipped Ketel One martinis served from a bar that doubled as an ice sculpture.

When guests weren't eyeballing the bling on the necks of Wilken and co-chairwoman Joan Riach (courtesy of gala sponsor Black, Starr & Frost) or buzzing about the 31st annual event, they were sampling gourmet appetizers such as lobster medallions and Moroccan lamb prepared by chefs from the Four Seasons Hotel.

Center President Jerry Mandel spoke proudly, "Every year the Candlelight Concert chairs and their committee members absolutely blow us away with their creativity by transforming this vast 8,500-square-foot stage into a spectacular ballroom — all to support this great cultural institution that brings world-class performances and artists to Orange County and education programs that serve thousands of youngsters all year round."



"The Candlelight Concert has always been the signature event of The Center's social season — our most prestigious, most elegant," said Judith O'Dea Morr, Center executive vice president, as she mingled during the cocktail reception with guests that included Center Chairman Paul Folino and his wife, Daranne; Center President Mandel's wife Whitney and U.S. Ambassador George Argyros with his wife, Julia.

Observed Pat Rypinski, who helped conceive the onstage decor for the five-course repast featuring roasted veal tenderloin and bittersweet chocolate almond cake: "Tonight's gala has an upbeat, New York-in-the-'50s feel to it. We wanted the party to be 180 degrees from last year's gala, which was winter wonderland, all white." Using what Rypinski called "a play on the colors of Christmas," the decor showcased fuchsia tablecloths crowned with iron branches hung with wasabi-hued orchids. The backdrop: a sparkling silhouette of the New York skyline.

Rypinski wore a sartorial nod to the edgy palette, draping a chartreuse mink boa over her shoulders. Also making a fashion statement was Chairman Emeritus John Rau, who'd embellished his tux with medals garnered from military service in World War II. "This is the, 'Oh! You forgot to duck!' one," he quipped, proudly fingering a Purple Heart.

After Tyrell performed, the husky-voiced singer joined Center donors Pam and Tom Bender and Lori and Brian Hirth at the Honorary Producers table. "During dinner, Tom discovered that he and Steve had gone to the same high school in Houston in the '60s," Bender said. "Small world!"

Guests danced until well past midnight to the sounds of Art Deco and his High Society Orchestra.

On the following night, the Benders were among guests at the 8th annual Candlelight Encore, which featured a gala dinner in Founders Hall for Center supporters who then joined with the general public to watch Tyrell perform in Segerstrom Hall. At this event, themed in fuchsia and lime, projections of the Big Apple skyline were also on display. "I feel like I'm sitting in a restaurant in one of those tall buildings in Manhattan," said Bender, Encore chairwoman. Sandy McLaughlin was co-chairwoman.

How did she pull it off — attend back-to-back galas while taking full responsibility for one of them? Said Bender, "I made sure to get plenty of rest." ■

Opposite page from left:

Candlelight Concert Chair Carol Wilken, Decor Chair Pat Rypinski and Co-Chair Joan Riach on stage for the 31st annual Candlelight Concert.

Candlelight Honorary Producers Lori and Brian Hirth with Steve Tyrell, center.

Daranne and Center Chairman Paul Folino pause before joining guests at Candlelight Concert.

Pictured above from left:

Center President Jerry and Whitney Mandel.

Susan Samueli and Russ Butler are greeted by singer Steve Tyrell.

Pam Bender, left, was Candlelight Encore Chair with Co-Chair Sandy McLaughlin, as well as Candlelight Concert Honorary Producer with her husband Tom.

Carl and Janet Nolet from Ketel One.



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SHORTCUT



Angela Hewitt

It seems that no matter what the Australian Chamber Orchestra (ACO) plays — from Baroque to contemporary — the superlatives keep rolling in. This young group, founded 30 years ago, can do anything. The ACO's stylistic versatility allows it to perform on either modern or period instruments, as a small chamber group or a small symphony orchestra, led by artistic director and lead violin Richard Tognetti, one of the youngest people named on the Australia National Trust list of Australia's Living Treasures.

The ACO returns to Founders Hall August 10 with a program that demonstrates its range, from Baroque to contemporary. The evening will include two keyboard concerti by Bach, Ravel's String Quartet in F, Vine's *Finale* from *Smith's Alchemy* and Brahms' *O Gott, du frommer Gott* from *Chorale Preludes*, Op. 122. For the Bach keyboard works, ACO will be joined by Angela Hewitt, a superb pianist who has been hailed as "the pre-eminent Bach pianist of our time" by *The Guardian* (London) and "nothing less than the pianist who will define Bach performance on the piano for years to come," by *Stereophile*.

Australian Chamber Orchestra

"The Australian Chamber Orchestra is a ticket to musical bliss."

— *The Times*, London

In a departure from the usual concert setting, the ACO violinists and violists play standing up, a common practice in earlier centuries. The musicians work and tour together so much that there is a sense of cohesion usually only found in small groups, such as string quartets or quintets, and certainly not in a larger orchestra. Audiences appreciate this difference — the group plays together as a collection of like-minded soloists. In fact, reviewing a recent ACO concert, the *Brisbane Courier-Mail* wrote, "That the soloists were from within the orchestra was a reminder... that the ACO is not only a superb ensemble, but its members are players of exceptional quality in their own right."

The ACO stays very busy with a concert season and tours that take it all over the world. In addition to at least 80 performances a season in Australia, ACO visits many internationally prestigious venues, including Amsterdam's Concertgebouw; London's Wigmore Hall; New York's Carnegie Hall and Lincoln Center; Vienna's Musikverein; Birmingham, England's Symphony Hall; and Washington, D.C.'s Kennedy Center. Numerous recordings attest to the orchestra's versatility: everything from Mozart and Beethoven to Piazzolla and an album of classical trombone concertos.

The Times, London, said of ACO, "This must be the best chamber orchestra on earth." Center audiences will surely agree. 

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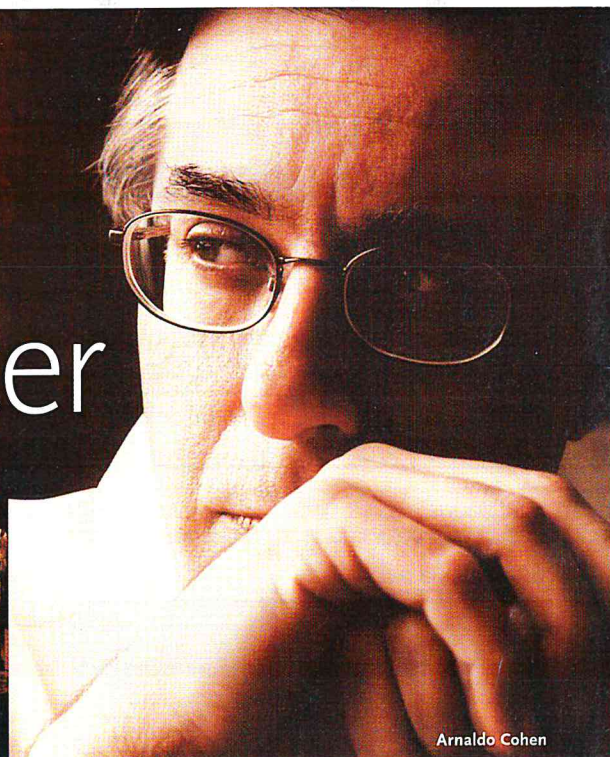
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Orion



Jon Kimura Parker



Arnaldo Cohen

Opera Pacific

Opera Pacific closes its season at The Center May 17–22 with Verdi's *La Traviata*, the tragic story of Violetta, one of Paris' most sought-after courtesans. When she is introduced to Alfredo, son of a wealthy nobleman, the attraction is instant and mutual and she abandons her cynicism for true love with this impetuous young man. But their happiness is threatened by the arrival of Alfredo's father, whose words remind Violetta that the world she has entered cannot accommodate a woman of her background.

Philharmonic Society

The Philharmonic Society continues the Eclectic Orange Festival with the presentation of the Cleveland Orchestra, conducted by Franz Welser-Möst, on June 8. The orchestra will perform Dvořák's Symphony No. 5, Op. 76 and Bartók's Concerto for Orchestra. The centerpiece of the festival will be the West Coast premier of *Orion*, composed and coordinated by Philip Glass, on June 24. Commissioned for the 2004 Athens Cultural Olympiad, which preceded the Olympic Games, this work was created in collaboration with a group of international composers and performers, and is intended to reflect the international character of the Olympiad itself. Along with the Philip Glass Ensemble, a diverse group of musicians will join the group, playing such instruments as the violin, kora, sitar and didjeridoo.

Pacific Symphony

Pacific Symphony's annual American Composers Festival opens May 4 & 5 with John Adams' *Harmonium*. Pacific Symphony, conducted by Carl St.Clair, will be joined by Pacific Chorale and pianists Valentina Lisitsa and Alexia Kuznetsoff for a program that also includes Ravel's *Vallee de Cloche*, (the West Coast premier of a variation on *Vallee de Cloche* by Grainger) Debussy's *Pagodes* and Colin Macphie's *Tabu Tabuhan for Duo Piano and Orchestra*. The American Composers Competition returns May 25 & 26 with a new group of composers who will vie for a chance to win a commission from Pacific Symphony for a piece to be performed during the 2005–2006 season. The evening's program will also include Beethoven's Piano Concerto No. 5 *Emperor*, featuring pianist Jon Kimura Parker. The Classics Series season closes June 15 & 16 when pianist Arnaldo Cohen returns for a performance of Mendelssohn's Piano Concerto No. 1 in G minor. The program will close with Mahler's mighty Symphony No. 5, conducted by Carl St.Clair.

The Pacific Symphony Pops season continues May 6 & 7 with Roger Williams. One of the greatest popular pianists in the past 40 years, Williams continues to thrill audiences with favorites including "Autumn Leaves" and "Born Free." The season closes with Ben Vereen singing the music of Sammy Davis, Jr. The effervescent star of stage and screen sings and dances his way through music made famous by Sammy Davis, Jr., including "Mr. Bojangles," "Candy Man" and more. ■

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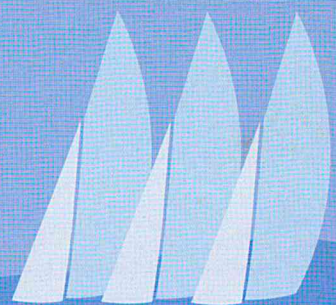
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LITTLE SHOP OF HORRORS

Book and lyrics by
HOWARD ASHMAN Music by
ALAN MENKEN
Based on the film by Screenplay by
ROGER CORMAN **CHARLES GRIFFITH**
Choreographed by **KATHLEEN MARSHALL**
Directed by **JERRY ZAKS**

Tickets: \$64.75 - \$21.25
On Sale July 10 at The Center's Box Office
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